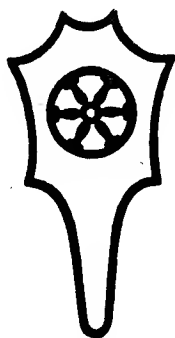


# EDITION SCHOTT

— 08243, 08244 —

C. M. von WEBER

## Freischütz-Fantasie



SIDNEY SMITH

Beliebte Klavierwerke

### Original-Kompositionen

Chanson Russe Op. 31 . . . . . 08235  
Fleurs du Mai Op. 14 . . . . . 08237  
L'Harpe Eolienne Op. 11 . . . . . 08238

Le Jet d'Eau (Wasserspiele) . . . . . 08239  
Tarantelle Op. 8 . . . . . 08241

### Transkriptionen

Adelaide (Beethoven), Fantasie . . . . . 01919  
Souvenir de Spa Op. 12 . . . . . 08240  
Serenade (Gounod), Fantasie . . . . . 08067

### Opern-Fantasien

Faust (Gounod) Op. 117 . . . . . 07252/3  
Fra Diavolo (Auber) Op. 67 . . . . . 08242  
Holländer (Wagner) Op. 158 . . . . . 0177/8  
Martha, I. Fantasie (Flotow) Op. 30 . . . . . 08247/1  
Martha, II. Fantasie (Flotow) Op. 119 . . . . . 08249/1  
Die Regimantstochter (Donizetti) Op. 115 . . . . . 08253/4

Rigoletto (Verdi) Op. 122 . . . . . 07955/1  
Tannhäuser (Wagner) Op. 174 . . . . . 02803/4  
La Traviata (Verdi) Op. 103 . . . . . 07956/1  
Troubadour (Verdi) Op. 129 . . . . . 07957/1  
Der Freischütz (Weber) Op. 16 . . . . . 08243/4

Neu bezeichnet von G. REINHARDT

KLAVIER

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# DER FREISCHÜTZ

(Robin des bois)

C. M. v. Weber

## Grande Fantaisie de Concert

Sydney Smith, Op. 16

**Molto vivace**

*ff marcato*  
*trem. Led.*

*ff marcato*  
*trem. Led.*

*ff marcato*  
*trem. Led.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 2-3, marked *p*. Bass staff has a chordal accompaniment. The system ends with a double bar line and a repeat sign. Above the repeat sign are the markings *m. g.* and *m. g.* with a 2 below them. Below the repeat sign are the markings *Red.* and *Red.* with a flower symbol between them.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 2-3, marked *m. g.* with a 2 below it. Bass staff has a chordal accompaniment. The system ends with a double bar line and a repeat sign. Above the repeat sign are the markings *cresc.* and *rit.* with a 4 below them. Below the repeat sign are the markings *f* and *Red.* with a flower symbol between them.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 2-3, marked *8* and *4* with a 3 below them. Bass staff has a chordal accompaniment. The system ends with a double bar line and a repeat sign. Above the repeat sign are the markings *45* and *rit. ten.* with a 4 below them. Below the repeat sign are the markings *lunga pausa* and *Red.* with a flower symbol between them.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 2-3, marked *Andante* and *p espressivo* with a 4 below them. Bass staff has a chordal accompaniment. The system ends with a double bar line and a repeat sign. Above the repeat sign are the markings *p* and *4* with a 1 below them.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 2-3, marked *cantabile* and *m. d. 8* with a 1 below them. Bass staff has a chordal accompaniment. The system ends with a double bar line and a repeat sign. Above the repeat sign are the markings *3* and *4* with a 1 below them. Below the repeat sign are the markings *ten.* and *Red.* with a flower symbol between them.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes 5 and 4 indicated above. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte) and *f* (forte).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes 4, 2, and 1 indicated above. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes 1, 4, 3, 2, and 1 indicated above. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano) and *grazioso* (graceful). Asterisks (\*) are placed below the staves.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes 8, 5, and 5 indicated above. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano) and *grazioso* (graceful). Asterisks (\*) are placed below the staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes 1, 4, and 8 indicated above. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano) and *grazioso* (graceful). Asterisks (\*) are placed below the staves.

8

*poco rit.*

Red. \*

This system contains the first two measures of the piece. The right hand features a rapid eighth-note melody, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 6/8. The first measure is marked with an 8-measure rest and a first ending bracket. The second measure is marked with a first ending bracket and a *poco rit.* instruction. Both measures end with a repeat sign. The system concludes with a double bar line and a key signature change to two sharps.

Allegretto

8

*dim.* *dolce*

Red. \*

This system contains measures 3 and 4. The right hand continues with a melody of eighth notes, and the left hand provides a harmonic accompaniment. The tempo is marked *Allegretto*. The first measure is marked with an 8-measure rest and a *dim.* instruction. The second measure is marked with a *dolce* instruction. Both measures end with a repeat sign. The system concludes with a double bar line and a key signature change to three sharps.

Red. \*

*simile*

This system contains measures 5 and 6. The right hand features a melody with some slurs, and the left hand continues with a steady accompaniment. The first measure is marked with a first ending bracket and a *Red.* instruction. The second measure is marked with a first ending bracket and a *simile* instruction. Both measures end with a repeat sign. The system concludes with a double bar line and a key signature change to three sharps.

4 5

This system contains measures 7 and 8. The right hand features a melody with some slurs, and the left hand continues with a steady accompaniment. The first measure is marked with a 4-measure rest and a first ending bracket. The second measure is marked with a 5-measure rest and a first ending bracket. Both measures end with a repeat sign. The system concludes with a double bar line and a key signature change to three sharps.

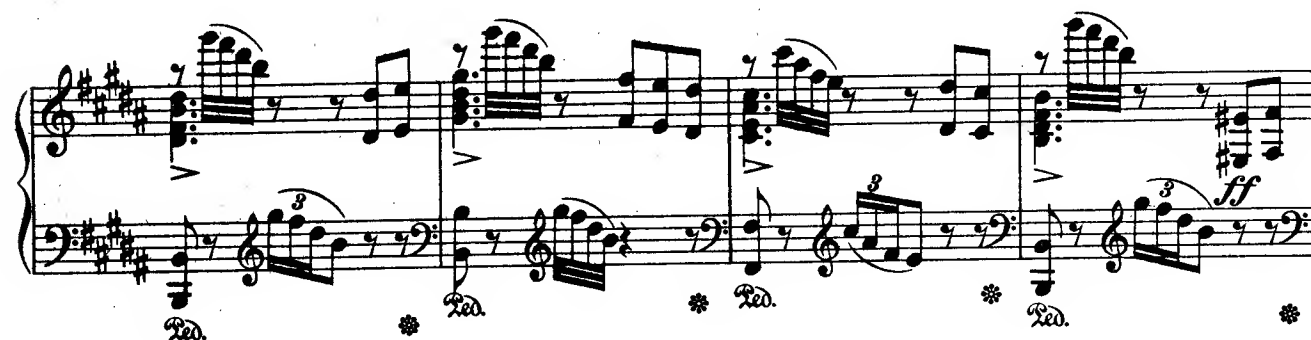
*pp*

This system contains measures 9 and 10. The right hand features a melody with some slurs, and the left hand continues with a steady accompaniment. The first measure is marked with a first ending bracket. The second measure is marked with a first ending bracket and a *pp* instruction. Both measures end with a repeat sign. The system concludes with a double bar line and a key signature change to three sharps.

The image displays a page of musical notation, likely for piano, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in the key of F# major (three sharps: F#, C#, G#). The notation includes various musical elements such as triplets (marked with '3'), sixteenth-note runs (marked with '4'), and dynamic markings like 'Ped.' (pedal) and asterisks (\*). The piece is characterized by intricate fingerings and complex rhythmic patterns, particularly in the bass line. The notation is written in a standard musical score format with a common time signature.



First system of musical notation. The right hand (treble clef) features a series of chords and eighth notes, marked with an accent (>) and the word *marcato*. The left hand (bass clef) plays a rhythmic pattern of eighth notes and triplets. The key signature is three sharps (F#, C#, G#). The system includes fingerings (7, 4, 7) and dynamic markings (*Red.*, *ff*).



Second system of musical notation. The right hand continues with chords and eighth notes. The left hand features triplets and eighth notes. The system includes fingerings (7, 7, 7, 7) and dynamic markings (*Red.*, *ff*).



Third system of musical notation. The right hand features a series of chords and eighth notes, marked with an accent (>) and the word *con bravura*. The left hand plays a rhythmic pattern of eighth notes and triplets. The system includes fingerings (7, 5, 4, 7) and dynamic markings (*Red.*, *ff*).



Fourth system of musical notation. The right hand continues with chords and eighth notes. The left hand features triplets and eighth notes. The system includes fingerings (7, 7, 7, 7) and dynamic markings (*Red.*, *ff*).



Fifth system of musical notation. The right hand features a series of chords and eighth notes. The left hand plays a rhythmic pattern of eighth notes and triplets. The system includes fingerings (7, 7, 7, 7) and dynamic markings (*Red.*, *ff*).

The musical score consists of five systems of piano notation. The first system includes a measure with a dotted line above it, followed by a section marked *pesante*. The second system features a *p* dynamic marking. The third system is marked *Adagio dolce* and *p*. The fourth system includes *ten.*, *sosten.*, and *pp* markings. The fifth system includes a *rit.* marking. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.



8-----

pp

Red.

\* Red.

\* Red.

\* Red.

This system features a treble and bass staff. The treble staff has a melodic line with slurs and fingering (4 1, 1, 4 1). The bass staff has a harmonic accompaniment. The key signature is three sharps (F#, C#, G#).

8-----

Red.

\* Red.

\* Red.

\* Red.

\* Red.

This system continues the musical piece with similar melodic and harmonic patterns in the treble and bass staves.

8-----

mf

Red.

\* Red.

\* Red.

\* Red.

\* Red.

This system includes a mezzo-forte (mf) dynamic marking. The treble staff has more complex slurs and fingering (3, 1 4, 1 4, 4). The bass staff continues the accompaniment.

8-----

pp

p

ppp poco rit.

Red.

\* Red.

\* Red.

This system shows a dynamic shift from piano (pp) to piano (p) and then to pianissimo (ppp) with a 'poco rit.' (slightly ritardando) instruction. The treble staff has slurs and fingering (4 1, #). The bass staff has a harmonic accompaniment.

8-----

a tempo

sempre pp

Red.

\* Red.

\* Red.

\* Red.

This system is marked 'a tempo' and 'sempre pp' (always piano). The treble staff has slurs and fingering (4 1). The bass staff continues the accompaniment.

8

5

*poco rit.*

*a tempo*

*harmonioso*

2 1 2 4

3

First system of music. Treble and bass staves. Treble staff features a melodic line with an 8-measure phrase marked with a dotted line. Bass staff has a rhythmic accompaniment with triplets. Dynamics include *dim.* and *pp*.

Second system of music. Treble and bass staves. Treble staff has a melodic line with an 8-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *trem.*. The tempo marking **Vivace** is present.

Third system of music. Treble and bass staves. Treble staff has a melodic line with an 8-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *rapide*.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with an 8-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *Red.*. The tempo marking **Allegro vivace** is present.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with an 8-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics include *mf*.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system features a forte (*ff*) dynamic marking. The third system includes a forte (*f*) dynamic marking. The fourth system is marked *f* and *brillante*, with a triplet of eighth notes. The fifth system is marked *pp* (pianissimo). The sixth system includes a forte (*ff*) dynamic marking, a *marcatissimo* (marked) instruction, and a *fff con bravura* (fortississimo with bravura) instruction. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.

10

Con fuoco

poco rit.

ff

ff

ff

ff

# AUSGEWÄHLTE OPERNMUSIK FÜR KLAVIER

Eine Auswahl aus der Edition Schott-Einzelausgabe

Die schrägen Zahlen bezeichnen die Schwierigkeitsgrade. 1 sehr leicht, 2 leicht, 3 mittel, 4 unermittel, 5 schwer, 6 sehr schwer

## Ouvertüren und Vorspiele

- 4 Si j'étais roi (01746) . . . . . Adam  
4 Die Zigeunerin (07178) . . . . . Balfe  
8 Leonore III (Fidelio) (05674/4) . . . . . Beethoven  
4 Carmen (01750) . . . . . Bizet  
4 Kalif von Bagdad (01751) . . . . . Boieldieu  
4 Die weiße Dame (01752) . . . . . Boieldieu  
4 Regimentstochter (01755) . . . . . Donizetti  
4 Martha (06757) . . . . . Flotow  
2 Stradella (06758) . . . . . Flotow  
4 Lustspiel-Ouvertüre (op. 73) (01589) . . . . . Kéler-Béla  
3 Nachtlager von Granada (01757) . . . . . Kreutzer  
3 Undine (05682) . . . . . Lortzing  
4 Glöckchen des Eremiten (01758) . . . . . Maillart  
3 Cool fan tutte (01762) . . . . . Mozart  
4 Don Juan (01763) . . . . . Mozart  
4 Die lustigen Weiber (01766) . . . . . Niclai  
4 Barbier von Sevilla (01769) . . . . . Rossini  
4 Die diebische Elster (01770/4) . . . . . Rossini  
4 Tell (01771) . . . . . Rossini  
5 Rosamunde (06964/4) . . . . . Schubert  
3 Fledermaus (07825) . . . . . Strauß, Joh.  
3 Zigeunerbaron (07824) . . . . . Strauß, Joh.  
4 Zehn Mädchen und kein Mann (07434) . . . . . Suppé  
4 Die schöne Galathee (07432) . . . . . Suppé  
4 Plüme Dame (07430) . . . . . Suppé  
4 Leichte Cavallerie (07428) . . . . . Suppé  
4 Dichter und Bauer (07422) . . . . . Suppé  
3 do. erleichtert (07424) . . . . . Suppé  
4 Boenacolo (07420) . . . . . Suppé  
4 Banditenstreiche (07418) . . . . . Suppé  
3 Mignon (07506) . . . . . Thomas  
4 Die Macht des Schicksals (07940) . . . . . Verdi  
4 Sialianische Vesper (07939) . . . . . Verdi  
3 Traviata, Vorspiel I. und III. Akt (07938) . . . . . Verdi  
5 Rienzi (0159/60) . . . . . Wagner  
5 Lehngrün, Vorspiel zum I. Akt (02829) . . . . . Wagner  
6 Meistersinger, Vorspiel zum I. Akt (01) . . . . . Wagner  
4 Parsifal (0101) . . . . . Wagner  
4 Euryanthe (01773) . . . . . Weber  
5 Freischütz (01774) . . . . . Weber  
4 Oberon (01776) . . . . . Weber

## Potpourris und Fantasien

- 4 Carmen, Potpourri (Cramer) (01795) . . . . . Bissat  
3 Regimentstochter, Potp. (Cramer) (01806) . . . . . Donizetti  
3 Martha, Potpourri (Cramer) (01808) . . . . . Flotow  
3 do. Potpourri (Beyer) (01809) . . . . . Flotow  
3 Faust, Potpourri (Cramer) (07246) . . . . . Gounod  
3 do. Fantasie (Leybach) (07251) . . . . . Gounod  
4 Waffenschmied, Potp. (Cramer) (01822) . . . . . Lortzing  
3 Zar u. Zimmerm., Potp. (Cramer) (01825) . . . . . Lortzing  
3 Bettelstudent, Potpourri (07907/8) . . . . . Millöcker  
3 Figaros Hochzeit, Potp. (Cramer) (01845) . . . . . Mozart  
3 Lustige Weiber, Potp. (Cramer) (01849) . . . . . Nicolai  
4 Barbier v. Sevilla, Potp. (Cramer) (01857/4) . . . . . Rossini  
3 Fledermaus, Potpourri (07827/8) . . . . . Strauß, Joh.  
3 Zigeunerbaron, Potpourri (07829/30) . . . . . Strauß, Joh.  
3 Mikado, Fantasie (07926) . . . . . Sullivan  
4 Fatinitza, Fantasie (07451) . . . . . Suppé  
4 Aida, Potpourri (Cramer) (01862/a) . . . . . Verdi  
3 Macht des Schicksals (Cramer) (07958/4) . . . . . Verdi  
3 Rigoletto, Potpourri (Cramer) (01868/4) . . . . . Verdi  
3 do. Fantasie (Leybach) (08873/4) . . . . . Verdi  
3 Traviata, Potpourri (Beyer) (01871) . . . . . Verdi  
5 da. Fantasie (Smith) (07956/4) . . . . . Verdi  
3 Troubadour, Potpourri I (Beyer) (01872/4) . . . . . Verdi  
4 do. Fantasie (Gobbeerts) (08135) . . . . . Verdi  
4 do. Fantasie (Rummel) (02195/6) . . . . . Verdi  
4 Lobengrin, Potpourri (Cramer) (050/4) . . . . . Wagner  
3 Tannhäuser, Potpourri (Kaiser) (0151/4) . . . . . Wagner  
3 Freischütz, Potpourri (Cramer) (01875/a) . . . . . Weber  
3 Obersteiger, Fantasie (07778/9) . . . . . Zeller  
3 Vogelkändler, Fantasie (07780/1) . . . . . Zeller

## Einzelstücke

- 3 Draußen am Wall (Carmen) (01925) . . . . . Bissat  
4 Habanera (Carmen) (01926) . . . . . Bissat  
3 Liebst du mich treu, Fant. (Carmen) (01928) . . . . . Bissat  
3 Toast und Marsch (Carmen) (01929) . . . . . Bissat  
3 Csardas (Coppélia) (08912) . . . . . Delibes  
3 Puppenwaller (Coppélia) (08917) . . . . . Delibes  
3 Tannente (Coppélia) (08951/2/4) . . . . . Delibes  
3 Valse lente (Coppélia) (08884) . . . . . Delibes  
3 Ballettmusik (Lakmé) (08930) . . . . . Delibes  
3 Le Pas des fleurs, Valse (Naila) (08885) . . . . . Delibes

- 3 Pizzicati (Sylvia) (08887) . . . . . Delibes  
4 Walzer über Melodien aus „Martha“ (01918) . . . . . Fletow  
2 Letzte Rese; Mag der Himmel und Ach so fremm (Martha) (04106) . . . . . Fletow  
2 Blümlein traut (Fanst) (Lange) (07261) . . . . . Gounod  
2 Soldatenchor (Fanst) (Lange) (07290) . . . . . Gounod  
1 Large (Xerxes) (06667) . . . . . Händel  
2 Es lebt am Seegestade und Vater Mutter (Undine) (04108) . . . . . Lortzing  
2 Sonst spielt ich (Zar u. Zimmerm.) (01966) . . . . . Lortzing  
3 Reich mir die Hand (Don Juan) und Ab! Vons dirai-je (06721) . . . . . Meant  
2 Bebut' dich Gott, (Trompeter) (08843) . . . . . Neßler  
3 Bocaccio-Walzer nach beliebt. Mel. (07447) . . . . . Snppé  
3 Marsch (Baccaccin) (07436) . . . . . Snppé  
4 Türkischer Marsch (Fatinitza) (07449) . . . . . Snppé  
2 Snppé-Walzer nach beliebt. Melodien (07476) . . . . . Snppé  
2 Kennst du das Land (Mignon) (07509) . . . . . Thomas  
4 Walzer aus „Mignon“ (05201) . . . . . Thomas  
3 Triumphmarsch (Aida) (07935) . . . . . Verdi  
3 3 beliebte Stücke aus „Aida“ (07951) . . . . . Verdi  
3 3 beliebte Stücke aus „Rigoletto“ (07950) . . . . . Verdi  
3 3 beliebte Stücke aus „Traviata“ (07949) . . . . . Verdi  
3 4 beliebte Stücke aus „Trenbador“ (07948) . . . . . Verdi  
3 Spinnerlied (Halländer) (0189) . . . . . Wagner  
2 Einzug der Gäste (Tannhäuser) (04119) . . . . . Wagner  
3 Lied an den Abendstern (02815) . . . . . Wagner  
3 Pilgerchor (Kleinmichel) (02814) . . . . . Wagner  
4 do. Fantasie (Lenga) (07180) . . . . . Wagner  
2 Elsas Bautang zum Münster (04122) . . . . . Wagner  
4 Am stillen Herd (Behr) (004) . . . . . Wagner  
4 do. Fantasie (Lenga) (08722) . . . . . Wagner  
4 Walthers Preislied (Behr) (05) . . . . . Wagner  
3 Siegm. Liebeslied, Fantasie (Lenga) (08730) . . . . . Wagner  
3 Trauermarsch (Götterdämmerung) (096) . . . . . Wagner  
3 Gralszene (Parsifal) (02881) . . . . . Wagner  
5 Karfreitagszauber (Parsifal) (0103) . . . . . Wagner  
3 Nibelungen-Marsch nach Motiven (0142) . . . . . Wagner  
2 Bannwaller (Freischütz) (05752) . . . . . Weber  
2 Leise, leise, Fantasie (Krug) (05823) . . . . . Weber  
2 Leise, leise; Wir winden dir (Freischütz) (04125) . . . . . Weber  
2 Jägerchor: Was gleich wohl (Freischütz) (04126) . . . . . Weber  
2 Sei nicht böse (Obersteiger) (07777) . . . . . Zeller

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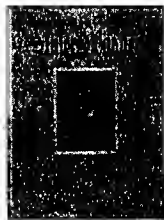


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### Verdi-Alben

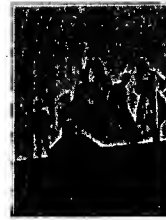
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Aus dem Inhalt: Aida: Triumphmarsch / Carmen: Ich sah die Mutter dort / Margarets: Blümlein traut / Martha: Mag der Himmel / Rigoletto: Ach, wie so trübselig / Tannhäuser: Abendstern / Einzug der Gäste / Troubadour: In unser Heimat / Bettelstudent: Ach, ich hab' / Fledermaus: Unschuld vom Lande / Mein Herr Marquis / Trinke Liebes / Vogelkändler: Wie mein Ahn / Zigeunerbaron: Wer uns getraut



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Inhalt Band II: Strauß, Joh.: Zigeunerbaron / Kéler-Béla: Lustspiel-Ouvertüre / Suppé: Leichte Cavallerie / Adam: Si j'étais roi / Weber: Freischütz / Thomas: Mignon u. a.

Inhalt Band III: Flotow: Martha / Kéler-Béla: Ungarische Lustspiel-Ouvertüre / Boieldieu: Kalif von Bagdad / Suppé: Banditenstreiche / Rossini: Die diebische Elster / Beethoven: Reginald u. a.

B. SCHOTT'S SÖHNE, MAINZ / LEIPZIG / LONDON / PARIS / NEW-YORK